

Fall 8-15-2007

ENG 2205-001: Introduction to Literary Studies

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Syllabus for English 2205: Introduction to Literary Studies, Fall 2007, Section 001

Required Texts and Materials

Behn, *Oroonoko; or, The Royal Slave*, ed. Catherine Gallagher, Bedford Cultural Edition
Gay, *The Beggar's Opera*, Dover Thrift Edition
Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. (consider buying it)
Richter, *Falling into Theory*, 2nd ed.
Rivkin and Ryan, *Literary Theory: An Anthology*, 2nd ed.
Stoker, *Dracula*, ed. Nina Auerbach and David J. Skal, Norton Critical Edition
Additional readings and handouts to be provided by the professor

Course Description

This course is designed to introduce students of English to fundamental issues in the discipline. While we will begin with close readings of primary texts from the genres of poetry and fiction, we will focus much of our attention on 1) critical responses to those texts and 2) the theories and methodologies informing those responses. Our forays into criticism will lead us to encounters with formalism, Marxism, psychoanalysis, and historicism, among other interpretive practices. Along the way, we will not only learn strategies for reading texts but also raise and answer questions about formulating a research topic, conducting research, and documenting sources. The course requires careful preparation of challenging readings; measured contributions to class discussions; and engaged critical thought.

Writing Intensive Course

You should consider submitting an essay written for this class to the Electronic Writing Portfolio or EWP. Please visit the following web address for information on the submission process: <www.eiu.edu/~assess/electronic_writing_portfolio1.htm>. The course deadline for EWP submissions is Thursday, December 6, 2007.

Description of Assignments

Group Analysis Presentation: in a group of three, you will use close reading to analyze a poem; then, you will present your interpretation to the class.

Review: you will write a paper (750-1000 words) explaining the argument of Stephen Arata's scholarly essay "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization."

Mid-term and Final Examinations: these examinations will test your knowledge of course readings and discussions through a variety of question formats, including identification, short answer, and essay.

Producible Interpretation Presentation: in a group of four or five, you will generate a "producible interpretation" of a scene from *The Beggar's Opera*.

Proposal / Annotated Bibliography: you will propose a topic for the contribution essay (650-800 words) and begin your research by compiling an annotated bibliography.

Contribution Essay and Presentation: you will write a research paper (1750-2000 words) in which you contribute to the critical understanding of a work of literature and then present the results of your research to the class.

Daily Assignments

Daily assignments include quizzes, journal entries, in-class writing, and other work assigned on a day-to-day basis. If our discussions lag, I will increase the number of daily assignments, for instance, by giving pop quizzes or requiring additional journal entries. Each daily assignment will be worth ten points. At the end of the semester, I will divide earned daily assignment points by the total possible to arrive at a grade.

Policies

Attendance: Every unexcused absence you accumulate after the third one will result in the reduction of your final grade by one letter (10%). If you miss class, you are responsible for finding out what happened and asking me for any missed handouts. Absences will be excused

only in the case of a documented illness or emergency, or of documented participation in an official university activity. For your absence to be excused, you must provide me with a legible photocopy of your documentation for my records. Such documentation must be provided prior to the absence or immediately upon your return to class. Please do not come to class late. Three instances of tardiness will count as an absence. Missing a mandatory conference will count as an absence.

Late work: Daily assignments will not be accepted late, and missed peer reviews cannot be made up. Presentations must be given on the dates for which you have scheduled them, except under the most extenuating of circumstances. Failure to submit a complete first draft of a paper (including Works Cited Page) on the draft due date will result in a reduction of the final grade for that paper by one letter. All written assignments are due at the start of class on the final due date. If you want an extension on a paper, you must seek the extension two full days in advance of the class period during which the assignment is due and cite compelling reasons for the request; otherwise, you will be penalized one letter grade for not turning in the paper on time and an additional letter grade for every twelve hours thereafter. Only in the case of a properly documented absence may an examination be taken before or after the scheduled date. The rescheduled examination may cover different material than the original.

Grading Scale: 100 to 90 = A, 89.99 to 80 = B, 79.99 to 70 = C, 69.99 to 60 = D, 59.99 and below F

Grading Percentages:	Group Analysis Presentation	5%
	Review	10%
	Mid-term Examination	15%
	Producible Interpretation Presentation	5%
	Proposal / Annotated Bibliography	10%
	Contribution Essay	25%
	Final Examination	15%
	Daily Assignments	5%
	Participation	10%

Assessment: You must turn in the Group Analysis Presentation, Review, Producible Interpretation Presentation, Proposal / Annotated Bibliography, and Contribution Essay to pass the class. For these assignments, I will provide formal assignment sheets. Your grade for a given assignment will be determined by how well your work fulfills the requirements outlined in the assignment sheet. You will receive written or verbal descriptions of daily assignments. Your participation grade will be based on your attendance, the regularity and quality of your contributions to class discussion, and your level of engagement during group work and class activities.

Academic Dishonesty: According to the *MLA Style Manual*, the word "plagiarism" has its origin in the Latin term for "kidnapper": plagiarists kidnap other writers' sentences, phrases, or ideas and present them as their own. The *Random House Dictionary* defines "plagiarism" as "The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work." As these sources suggest, plagiarism often results from faulty documentation or careless note taking. *Always place quoted materials in quotation marks, and always cite quoted and/or paraphrased sources, even in rough drafts of papers or presentations.* Respect for the intellectual work of others should encompass all formats, including print, electronic, and oral sources. Inexcusable acts of plagiarism include downloading or buying a paper from the internet; copying and pasting phrases or passages from electronic sources into your paper without citing them; submitting a paper written by another student as your own; borrowing the language and content of a website verbatim and using it as an "original" presentation; and so on. The penalty for academic dishonesty is failure in the course. All instances of academic dishonesty will be reported to the Office of Judicial Affairs.

The Office of Disability Services: If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

Provisional Schedule

Please note: each reading should be completed before class on the day it is listed.

Week One

- T Aug 21 Introduction to the course
Begin reading *Dracula* (9-327)
- R Aug 23 "Disliking Books at an Early Age," Gerald Graff (*Falling Into Theory*, 41)
"The Rise of English," Terry Eagleton (*Falling Into Theory*, 49)
Continue reading *Dracula* (9-327); finish by T Sept 18

Week Two

- T Aug 28 **Unit I: Close Reading: Critical Perspectives**
"Introduction: Formalisms," Rivkin and Ryan (*Literary Theory* 3-6, hereafter abbreviated *LT*)
Russian Formalism: "Art as Technique," Viktor Shklovsky (*LT* 15-21)
"Dulce et Decorum est," Wilfred Owen (provided)
Strongly suggested: view *The Matrix* prior to T Sept 4
- R Aug 30 **New Criticism:** "The Language of Paradox," Cleanth Brooks (*LT* 28-38)
"The Canonization," John Donne (*LT* 38-9)
"Those Winter Sundays," Robert Hayden (provided)
Group Analysis Presentation: assigned
Continue reading *Dracula* (9-327); finish by T Sept 18

Week Three

- T Sept 4 **Marxism and *The Matrix***
"The Factory," from *Capital*, Karl Marx (provided 544-53)
"Hegemony," Antonio Gramsci (*LT* 673)
Group Analysis: choose poem, form groups, begin close reading
- R Sept 6 Finish close reading; plan all aspects of presentation
Continue reading *Dracula* (9-327); finish by T Sept 18

Week Four

- T Sept 11 Due: Group Analysis Presentations
- R Sept 13 Due: Group Analysis Presentations
Unit II: Case Study of *Dracula*
"The Uncanny," Sigmund Freud (*LT* 418-30)
Continue reading *Dracula* (9-327); finish by T Sept 18

Week Five

- T Sept 18 Intro to Gothic, "Gothic Excess and Transgression," Fred Botting (provided)
Initial discussion of *Dracula*; due: journal entry (250 words)
- R Sept 20 ***Dracula*, Gender, and Sexuality**
"Fictional Conventions and Sexuality in *Dracula*," Carrol Fry (35-8; provided)
"'Your Girls that You All Love Are Mine': *Dracula* and the Victorian Male Sexual Imagination," Gail Griffin (137-48; provided)
Review: assigned

Week Six

- T Sept 25 "'Kiss Me with Those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*," Christopher Craft (in Norton *Dracula* 444-59)
"'A Wilde Desire Took Me': The Homoerotic History of *Dracula*," Talia Schaffer (in Norton *Dracula* 470-82)
- R Sept 27 ***Dracula*, Race, and Imperialism**
"Count Dracula and the Martians," R. J. Dingley (13-24; provided)
"The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization," Stephen Arata (in Norton *Dracula* 462-79)
Clip from film *Bram Stoker's Dracula*

Week Seven

- T Oct 2 Overview of mid-term examination

R Oct 4	First draft due: Review; peer review Conferences
<u>Week Eight</u>	
T Oct 9	Conferences
R Oct 11	Mid-term examination
<u>Week Nine</u>	
T Oct 16	Final draft due: Review Unit III: Interpreting Drama <i>The Beggar's Opera</i> , Gay (1-58)
R Oct 18	<i>The Beggar's Opera</i> continued Excerpts from <i>Producible Interpretation</i> , Milhous and Hume Producible Interpretation Presentation: assigned Groups formed, begin producible interpretation project
<u>Week Ten</u>	
T Oct 23	Contribution Essay: assigned Research strategies, compiling a bibliography, writing a proposal and annotations, MLA documentation Group meeting, finish work on producible interpretation
R Oct 25	Due: Producible Interpretation Presentations
<u>Week Eleven</u>	
T Oct 30	Unit IV: Historicizing Oroonoko Literary and Cultural Encounters: read first section of <i>Oroonoko</i> (from 34 to 62) Excerpts from <i>The Masque of Blacknesse</i> , Ben Jonson; <i>Robinson Crusoe</i> , Daniel Defoe; "On Cannibals," Michel de Montaigne
R Nov 1	Read second section of <i>Oroonoko</i> (from 62 to 85; hereafter abbreviated O) From <i>Groans of the Plantations</i> , Edward Littleton (376-7; 423-7 in O) From <i>Interesting Narrative of the Life</i> , Olaudah Equiano (391-2 in O) "A Small Place," Jamaica Kincaid (LT 1224-29) Due: Contribution Proposal / Annotated Bibliography
<u>Week Twelve</u>	
T Nov 6	Read final section of <i>Oroonoko</i> (from 85 to 100) From <i>Oroonoko, a Tragedy</i> , Thomas Southerne (107-31 in O) From <i>Spectator</i> , "On a Slave Love-Triangle," Joseph Addison (196-8 in O) Due: journal entry on Behn's and Southerne's <i>Oroonokos</i> (250 words)
R Nov 8	Unit V: Filmic Encounters Excerpts from <i>Aliens</i>
<u>Week Thirteen</u>	
T Nov 13	"Fembo: <i>Aliens</i> ' Intentions," Greenberg (provided) "Genre, Gender, and the <i>Aliens</i> Trilogy," Doherty (provided)
R Nov 15	First Draft Due: Contribution Essay; peer review
<u>Fall Break</u>	
Nov 19-23	No classes
<u>Week Fourteen</u>	
T Nov 27	Review for Final Examination Contribution Drafts Returned: Debriefing
R Nov 29	Presentations
<u>Week Fifteen</u>	
T Dec 4	Presentations
R Dec 6	Presentations Final Draft Due: Contribution Essay; deadline for EWP
<u>Final Exam</u>	Wednesday, Dec 12, 8:00-10:00 am